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WAR

As reflected in legends and the accounts of missionaries, there was constant rivalry between the tribes, particularly between those of the eastern and western parts of the island. Wars were frequent and arose from the merest trifles, the principal causes being personal revenge, jealousy, greediness, and want (194, p. 360). Thomson (215, p. 476) states very pertinently that their "traditions are filled with accounts of sanguinary conflicts originating from trivial causes and continued through generations, until one party or the other were entirely exterminated." Disputes over the name of a night of the moon or a breach in etiquette might lead to war (81, vol. 38, p. 136). Generally words and blows were exchanged but people were not actually killed. The first act of war was to burn the hut of one's opponent. However even this did not always provoke war. The importance of the *matatoa* (warriors) in social organization shows the significance of war in the daily life of the island (p. 138).

Various games, principally spear and stone throwing, trained the children and the young men for war. If we may rely on Thomson (215, p. 476) these were the favorite amusements at feasts, even for grown men. A very popular legend, recorded by Roussel (190, p. 426) in 1867, and still well known, tells how young men had mock fights with spears with a blade made of calabash shell: "He hakamaa i te taua pahera" (They were learning the fight of the spears terminating in a calabash shell).

In the recently published manuscript of Father Roussel (190, p. 423) there is a very detailed and interesting account of warfare:

> When war was declared, all those who intended to take part in it smeared themselves with black and spent a sleepless night. They were busy preparing their weapons and hiding their most precious belongings. [There is no hint of human sacrifice or other offerings to the gods to procure favor.]
>
> Before daybreak the warriors set out, followed by their wives and children who accompanied them with protective chants and moans. The women and the children went to the hills nearest the battlefield to witness the victory or defeat of their husbands or fathers.
>
> As soon as their adversaries heard of the expedition they lay in ambush awaiting an opportunity to begin the fight. If they did not feel strong enough, they stayed at home and abandoned themselves to the victors who immediately started to burn and loot. Everything became prey of the flames—huts, sugar cane, and so forth. When all was burnt and looted, the vanquished were carried away indiscriminately, men, women and children, to a place chosen beforehand. On their way they satisfied their private grievances, striking the captives with cudgels was the mildest treatment. Some were buried alive and put into the oven when they died. Some were cut into pieces with an axe or trodden under the feet until their intestines burst forth. Others were burnt gradually until they died. All the cruel devices pagan barbary could invent were put to work against defenseless victims of all ages, sex and status.

A few more details, apparently authentic, are added by Thomson (215, p. 476):

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533 known and do not seem to be very ancient. He obtained some recitations
177 associated with string figures and one love song.

The present-day natives are very fond of singing. Their musical lore is abundant, though most of the songs are of Tahitian or Chilean origin. They pick up melodies quickly from seamen. Hymns taught them by missionaries have been transmitted through two and even three generations without the slightest change. These hymns consist of European motifs modified by Tahi-
[195 868] tian influence. Sophia Hei and another woman have a singing school where the girls gather twice a week to practice hymns for Sunday mass. The native choirs are well trained and sing in perfect harmony.

533 The few old songs which are still remembered are sung while sitting on the heels, and the measure is marked by the balancing of the body from one side to the other. The word *rutua* means singing in choir or marking the cadence. In church the women singers squat on the floor. The voice of the leader, who always starts the song, is heard quite distinctly above those of the other singers. I heard the native songs only at church or when especially requested.

In days gone by the natives sang during feasts, and at the time of the
533 changing moon they used to dance and sing in the evening and late into the
536 night. As proof of their ability to improvise short musical pieces I transcribe
539 here a song composed by Maria Ika, my informant's wife, on the occasion of the transporting of the stone image which is at present in the Museum of the Cinquantenaire in Belgium.

Ka totoi ia ahu Orongo,
Ka totoi ia ahu Orongo,
Ka totoi a te hanga tomo
Reka hiva e roou korua
A Hanga-one-one mo mau,
Mo hata i runga i te ahu
Ui uka o te Peretia.

They have been hauling from the ahu Orongo,
They have been hauling from the ahu Orongo,
They hauled those who landed at the bay
The joyous foreigners you take care
Of Hanga-one-one to carry it,
To put it on an ahu
Where the Belgian girls will see it.

Short compositions which describe the cause of a feast or in some way
533 allude to it are still sung by the natives. To celebrate the arrival of the
539 Chilean training ship *Baquedano* a few years ago, the natives had a feast at which they sang the following song, contrasting the stinginess of the crew of the *Araucano*, another Chilean ship, with the more generous behavior of the crew of the *Baquedano*.

E rake rake te *Araukano*,
Te nehenehe te *Baquedano*.

The *Araukano* is bad,
The *Baquedano* is good.

Some 20 years ago the natives composed a song in honor of Edmunds, former manager of the Williamson-Balfour Company, whose native nickname was Moni-hiva. The song is still popular.